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ARTISTS

AROUND THE WORLD

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BOX OFFICE PROVES 20TH CENTURY

LINEUP A REEL PROSPERITY CHART

Our confident statement in the last issue of AROUND THE WORLD, following a brief comment on the first four 20th Century films, that "the best are yet to come", was not based on faith alone but on positive facts - definite knowledge of the herculean effort Darryl Zanuck and his production staff were making and actual evidence of product finished and ready for release.

And now, as we write these lines, the public - both in the United States and in many foreign countries - have voted overwhelmingly in favor of the 20th Century pictures already released, and the box office records furnish ample testimony that the Schenck-Zanuck lineup is proving a reel prosperity chart for exhibitors the world over.

On this and succeeding pages of this issue you will learn of the past performance and future plans of 20th Century. Read and digest this data thoroughly. Then decide to concentrate on each one of the 20th Century Pictures every ounce of ability and energy and resourcefulness that you can possibly muster, because that's the only way you will be able to realize the full revenue possibilities of these giant attractions.

Analyzing the lineup, picture by picture, here's what we find:

THE BOWERY

By this time you know that the picture did a record business in America, that it was high up on the Honor Roll in Film Daily's annual poll of the best pictures of 1933, and that on the strength of his performance in the film, Wallace Beery was voted one of the ten biggest money-making stars of last year in Motion Picture Herald's exhibitors' poll. Abroad, the picture is duplicating the sensational success it enjoyed over here. At the New Gallery Theatre in London, "The Bowery" did the best business this theatre has enjoyed in three years. In Paris, the picture opened at the Lord Byron Theatre to a capacity audience that brought out the S.R.O. sign, despite the fact that the city was in the throes of political rioting. In Puerto Rico, against heavy opposition from the annual Carnival, the picture is proving the mightiest money-maker the territory has ever seen.

BROADWAY THRU A KEYHOLE

When Al Jolson publicly punched Walter Winchell in the jaw because he thought Winchell had written the story around him (Jolson) and his wife, Ruby Keeler, the blow was heard round the world. Every newspaper from

Broadway to Bombay reported this "battle of the century" on its front page, and the picture gained a tremendous amount of valuable advance publicity, which means money in the bank when you play it. Here in the United States, the picture is cleaning up, and the same is true of London, where the film, with its mile-a-minute action, rapid-fire drama, swell songs and musical novelty, is stampeding the staid Britishers to the Tivoli Theatre in overwhelming numbers.

BLOOD MONEY

The career of this picture in the domestic market was a surprise even to our own executives, because it wasn't intended as a "special." But the explanation is really a simple one. Aside from Bancroft's personal draw, "Blood Money" has several unusual angles which exhibitors were quick to capitalize.. In many foreign territories Bancroft spells B-O-X O-F-F-I-C-E in capital letters. This plus clever showmanship should make the picture a solid success in every theatre.

ADVICE TO THE LOVELORN

The theme alone is enough to put this picture over, because it's a natural for newspaper hook-ups. The comedy "gag" possibilities are limitless, and over here they were fully taken advantage of, with the result that, in many spots, it out-grossed some of the so-called "specials," distributed by other companies. You can sit down with the pressbook and figure out a campaign that will have every man, woman and child clamoring to see it.

GALLANT LADY

Preview predictions that this would be a record-breaker have been vindicated by the long lines at the box office and the rave reviews the critics gave it. The consensus is that it's the highspot of Ann Harding's career. And why not? It has all the drama and heart punch associated with mother-love-for-her-child, plus the romantic angle of the woman pursued by three men. Clive Brook, Otto Kruger, Tullio Carminati, Dickie Moore and Janet Beecher compose a powerful supporting cast. It's a production that has class and cash written all over it. Recently tradeshown in London, it had exhibitors rushing to book it, before the preview was half over. It's a cinch to shoot grosses way, way up wherever it plays.

MOULIN ROUGE

A giant entertainment with a million dollar title that will make box office history. It is fully

discussed on another page of this issue.

LOOKING FOR TROUBLE

What a comedy! What a melodrama! And what a peach of a team Spencer Tracy and Jack Oakie make! We had a trade showing of it the other day, and from the way the audience howled, it sounded as if they had been injected with laughing gas. Honest, there are more laughs in this one than in half a dozen straight comedies, and more action than in one of those old-fashioned serials. It's a pleasure to show it, and it will be a pleasure to play it. Our hunch is that it will be a riot at the box office!

BORN TO BE BAD

Still in production. More about this later.

THE HOUSE OF ROTHSCHILD

The New York Daily Mirror's correspondent in Hollywood carried this glowing report in his column on Feb. 23rd: "Hollywood is agog today over the tremendous demonstration staged at a preview showing of 'The House of Rothschild'. There hasn't been anything like it in these parts in years; the audience actually cheered and brought the house down with its appreciation. The picture looks like the big special of the year." No wonder an enthusiastic wire from Messrs. Schenck and Zanuck stated with pardonable pride: "Before the preview we knew we had a fine picture; now we know it is a great picture." There isn't a doubt in the world that "The House of Rothschild" is 20th Century's outstanding achievement to date. Mark it down as a sure-fire prospect for one of the ten best of 1934.

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20TH CENTURY TO PRODUCE STAGE PLAYS ON BROADWAY

The presentation of stage plays in New York, and possibly other key cities will be undertaken by 20th Century Pictures, as an extension of its production activities for 1934. Whether the company will finance the stage productions through intermediary Broadway producers, or whether it will set up its own production organization to present plays directly in New York, has not yet been decided. Meanwhile, Franklyn Underwood, eastern scenario editor for 20th Century, has already begun a search for unproduced play manuscripts of merit.

20TH CENTURY WILL CELEBRATE FIRST BIRTHDAY WITH WORLD-WIDE BALLYHOO

An event of great importance to the industry in general and to United Artists in particular is scheduled to take place soon when 20th Century Pictures will celebrate its First Anniversary, marked by the release of its roadshow attraction, "The House of Rothschild." In New York, the picture will follow "Catherine the Great" in the Astor Theatre for a two-dollar showing.

Elaborate plans for the world-wide exploitation of this occasion, both to theatres and the public, are now in preparation. Complete details will go forward to you as soon as certain dates, activities, tieups, etc., are definitely set. One of the ideas the Home Office is now working on is a gigantic radio broadcast from Hollywood which will link the United States with Europe and South America in a three-way hook-up.

It is hoped to achieve three concrete results from this First Anniversary Celebration: an increase in dates for the Arliss production; an increase in exhibitors' box office receipts on that attraction; and the building of even greater prestige for all 20th Century product with the theatres of the world.

All foreign offices will receive a complete set of special Birthday stills, as well as a framed greeting to 20th Century Pictures, Messrs. Schenck and Zanuck, signed by every prominent star in Hollywood. We suggest that you use these in your advance publicity to tell your customers that this important celebration is approaching. Other news, plans and material referring to the Birthday Celebration will be dispatched to you as soon as further details are formulated. The occasion is bound to be a great stimulus to business!

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PORTION OF "ROTHSCHILD" FILM PHOTOGRAPHED IN TECHNICOLOR

The scene in which George Arliss is created a baron in "The House of Rothschild", his first starring picture for 20th Century, was filmed in gorgeous Technicolor. This was decided upon by Darryl Zanuck because of the magnificence of the setting as designed by Art Director, Richard Day. The set, which represents the Coronation Room of St. James Palace, covered a space almost a block in length, required seventy-five electricians to man the lighting equipment, and was built expressly to be photographed in natural colors. Seventy-five principals of the picture appear in this scene, together with several hundred extras, all in the costumes of the aristocracy of Europe during the Napoleonic wars.

"MOULIN ROUGE CARAVAN" STARTS NATION-WIDE EXPLOITATION TOUR

One of the most outstanding exploitation campaigns in the history of show business got off to a flying start in Washington, D.C., when the "Moulin Rouge Caravan" was launched into action with elaborate ceremonies, in which some of the highest officials in the nation's capital participated.

Designed as a nationwide ballyhoo for "Moulin Rouge" the Caravan, which is being sponsored by United Artists and 20th Century Pictures in cooperation with the Socony Vacuum Oil Company of New York, is now touring the principal cities from coast-to-coast, timing its arrival in each city to coincide with the premiere of the picture, starring Constance Bennett.

Nearly a score of specially equipped blue and silver motor cars, plus a giant Greyhound bus with especially installed drawing room furniture, followed by a truck carrying baggage, make up the Caravan. Besides a chorus of twelve beautiful show girls, the members of the Caravan include such popular Hollywood stars as Ben Turpin, Mary Carlisle, Anna Q. Nilsson, Antonio Moreno, Eddie Quillan, Nancy Welford, Dorothy Dunbar, Jack Mulhall, Roscoe Ates, Creighton Hale and John Hundley.

Washington gave the Caravan an enthusiastic send-off. A luncheon in the White House itself, a radio broadcast, a visit to the House of Representatives, street parade, interviews galore, and a highly successful dance at one of the prominent hotels were included in the program. Vice-President Garner, Senator Wm. Gibbs McAdoo, Postmaster Farley, Speaker Rainey and the President's daughter, Mrs. Anna Roosevelt Dall, acted as hosts to the stars of the Caravan.

The arrival of the motor cavalcade in New York and its parade up Broadway to the Rivoli Theatre, where "Moulin Rouge" opened to tremendous business, gave the theatrical district one of the greatest thrills it has had in years. During its two-day stay in New York, the Caravan and its cargo of screen celebrities were constantly in the public eye and on the front page. Incidentally, it is estimated that at least 25,000,000 people will see the Caravan before it completes its triumphal tour.

In New York, as in other sections of the country, "Moulin Rouge" is proving an outstanding box office attraction. It is outgrossing "The Bowery," which had established new records for attendance and receipts in its own right.

For the foreign market, "Moulin Rouge" (and, by the way, that's a swell box office title for all countries) is a "natural" if ever there was one. You have Constance Bennett, a great star, for the first time in a dual role - both as a blonde and a brunette - singing and dancing. You have Franchot Tone, Tullio

Carminati, Russ Columbo and other grade-A supporting players. You have spectacular musical numbers, catchy songs, hilarious comedy and a mighty interesting story - all selling angles that you can capitalize in your advertising and publicity.

Mr. Schenck and Mr. Zanuck expect big returns from the foreign department on this international production, on which they have lavished a lot of time and money and effort. Mr. Kelly has promised them that you will get top prices for it.

It's up to you to do a great exploitation job on "Moulin Rouge." You can do it if you make full and intelligent use of the material that we have sent you. Here's a challenge to your showmanship that ought to put you on your mettle. Let's see which territory will come through with the best campaign!

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CONSTANCE BENNETT WILL CO-STAR WITH MARCH IN "THE FIREBRAND"

If any further evidence were needed to drive home the fact that Messrs. Schenck and Zanuck are determined to make 20th Century Pictures a trademark of the highest quality, here it is. Not only Fredric March, but Constance Bennett - two guaranteed drawing cards - will be in the first picture March will make under the 20th Century banner. And that isn't all. In the supporting cast will be some of the screen's finest players, as witness: Fay Wray, Frank Morgan, Vince Barnett, Louis Calhern, Jessie Ralph, Jay Eaton, John Rutherford and Irene Ware. The picture has been definitely titled "The Firebrand," instead of "The Affairs of Cellini," thus reverting back to the name of the remarkably successful stage comedy by Edwin Justus Mayer, from which the story has been adapted by Bess Meredyth. As previously announced, Gregory La Cava will direct. Will "The Firebrand" be an honest-to-goodness special? You said it!

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2ND ARLISS PICTURE IS "HEAD OF THE FAMILY"

George Arliss' next screen appearance for 20th Century will be "Head of the Family," from a scenario by Leonard Praskins, based on a screen story by Katherine Clugston. Sidney Lanfield will direct. The first cast selections include Janet Beecher, who made such an auspicious screen debut in "Gallant Lady"; Edna May Oliver, who has been borrowed from Universal; Charlotte Henry, who scored so successfully in "Alice in Wonderland"; and Ralph Morgan and Hardie Albright, prominent stage and screen players.

BIG SUPPORTING CAST SURROUNDS

COLMAN IN 20TH CENTURY PICTURE

That the success of "Bulldog Drummond Strikes Back," Ronald Colman's first picture for 20th Century, is assured, is emphasized by these two factors. First, the widespread interest the initial announcement created among exhibitors, who recall with reminiscent pleasure the box office records established by its distinguished predecessor, "Bulldog Drummond." Second, the painstaking care Darryl Zanuck is taking in producing the film.

Just look at the supporting players Mr. Zanuck has signed to surround Colman: - Loretta Young, Charles Butterworth, Una Merkel, Warner Oland, C. Aubrey Smith and Arthur Hohl - all gilt-edged box office names. Roy Del Ruth, recently signed to a long term contract by 20th Century, will direct the production.

Mr. Del Ruth has just completed ten years' service with Warner Brothers, in the course of which he established himself as one of Hollywood's ace directors with such box office hits as "Little Giant," "Blessed Event" and other screen attractions. Yes sir, you can definitely count on another BIG HIT from 20th Century in "Bulldog Drummond Strikes Back."

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SMART SHOWMANSHIP KEY

TO BOX OFFICE SUCCESS

We've said it before, but it's worth repeating: success in the picture business is dependent upon two things - good pictures and smart showmanship. Given the first, it's only necessary to apply the second.

To get down to specific cases, London borrowed a leaf from the New York campaign on "The Bowery," hired eight out-of-work actors and actresses (thus relieving the local unemployment situation somewhat), dressed them up in Bowery suits and costumes, and for two solid weeks had them travel all over the city, with a sign on their backs reading: Come and See Me at "The Bowery" - New Gallery. For "Broadway Thru A Keyhole," they had a touring car, equipped with phonograph, microphone and loudspeaker, broadcasting the music from the picture, with announcement of the theatre sandwiched in between.

Paris opened "The Bowery" under the auspices of the sporting editors of the popular newspapers, with all the prominent boxers, etc. in attendance, thus assuring the picture of an avalanche of newspaper publicity that made the picture a sports as well as a film event.

Down in Puerto Rico, our office wisely decided not to fight the Carnival but to cash in on it, so all the Carnival Queens, along with the Governor, and practically every political and society notable in town were invited to the opening of "The Bowery," which proved to be the most outstanding event within the memory of the oldest inhabitant.

Yes, sir, Lawson in London; Melnitz in Paris; and Sussman in Puerto Rico know the value of showmanship and - what is more important - know how to apply it. Congratulations to all three!

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